

**MERIDA'S CHALLENGES IN BECOMING A THIRD WAVE FEMINIST IN
MEDIEVAL TIME**

A THESIS



by

Lucia Kusmayanti

Student Number : 11.80.0052

ENGLISH DEPARTMENT STUDY PROGRAMME

FACULTY OF LANGUAGE AND ARTS

SOEGIJAPRANATA CATHOLIC UNIVERSITY

SEMARANG

2015

**MERIDA'S CHALLENGES IN BECOMING A THIRD WAVE FEMINIST IN
MEDIEVAL TIME**

**A Thesis Presented as Partial Fulfillment of the Requirement to Obtain the
Sarjana Sastra Degree in the English Department Study Programme**



by

Lucia Kusmayanti

Student Number : 11.80.0052

ENGLISH DEPARTMENT STUDY PROGRAMME

FACULTY OF LANGUAGE AND ARTS

SOEGIJAPRANATA CATHOLIC UNIVERSITY

SEMARANG

2015

A THESIS ON
MERIDA’S CHALLENGES IN BECOMING A THIRD WAVE FEMINIST IN
MEDIEVAL TIME

by

Lucia Kusmayanti

Student Number : 11.80.0052

Approved by,

Angelika Riyandari, Ph.D

July 9th, 2015

Major Sponsor

B. Retang Wohangara, SS., M.Hum

July 9th, 2015

Co-Sponsor

**A Thesis defended in front of the Board of Examiners on July 9th, 2015
and declared acceptable**

BOARD OF EXAMINERS

**Chairperson : Angelika Riyandari, Ph.D
Secretary : B. Retang Wohangara, SS., M.Hum
Member : Dra. Ekawati M. Dukut, M.Hum**

Semarang, July 9th, 2015

Faculty of Language and Arts

Soegijapranata Catholic University

Dean,

Angelika Riyandari, Ph.D

NPP. 058.1.1996.201

ACKNOWLEDGEMENTS

1. First and foremost, I'd like to thank to Almighty God (Jesus Christ) who always give me strength and lead me to the way to finish this thesis. He always gives me a lot of lesson to never give up and always be grateful for everything I had. Thank you for always blessing and guiding me until this time.
2. Second, I'd like to thank to my family member (my mother, father, brother and sister) to always support me from the beginning until now. Thank you for always listen to my stories and give me a motivation and advice to never give up and keep working on my thesis.
3. Third, I'd like to say a massive thank you to my best major sponsor Mrs. Angelika Riyandari, Ph.d. Thank you for sharing a knowledge and literature theories, especially when you give me knowledge about feminism theory which at the end I choose this theory to be my thesis. Thank you for your help and patience. Thank you for always giving me your time, ideas and support to finish this thesis. Thank you to always support me to passes all of those things which relates to my thesis.
4. Fourth, to my best co-sponsor Mr. B. Retang Wohangara, SS., M.Hum. The writer wants to say a massive thank you to keep giving me a chance to have a consultation with you. Thank you for always giving me advices and critics to make this thesis better.
5. Fifth, a massive thank you to my beloved friends in FLA (Tari, Citra, Melanie, Henny, and Ivana) who always be there when I have several hard times during the college. Thank you for always support and give me a motivation. Thank you for always care and share stories with me.
6. Sixth, I also would like to thanks to my lodging house friends. Kak Sanny as a senior who always motivates and critics me to finish this thesis soon. Mbak Binar, Kak Astry, Mbak Wenty, and Omai as a housemate who always support me until now. Lastly, to Nenek who sometimes gives me a delicious food if I do not have any money left to buy some food.

TABLE OF CONTENT

PAGE OF TITLE	i
PAGE OF APPROVAL	ii
ACKNOWLEDGEMENTS	iv
TABLE OF CONTENT	v
ABSTRACT	x
ABSTRAK	xi
CHAPTER I INTRODUCTION	1
1.1 Background of the Study	1
1.2 Field of the Study	4
1.3 Scope of the Study	4
1.4 Problem Formulation	5
1.5 Objective of the Study	5
1.6 Significance of the Study	5
1.7 Definition of Terms	5
CHAPTER II LITERATURE REVIEW	7
2.1 Feminism	7
2.2 Disney Princess	13
2.3 Women Life in Medieval Europe	16
CHAPTER III RESEARCH METHODOLOGY	23
3.1 Data Collection	23
3.2 Data Analysis	23
CHAPTER IV DATA ANALYSIS AND INTERPRETATION	25
4.1 Feminist Spirit Shown by Merida	25

4.2 Feminist versus Medieval Woman	36
CHAPTER V	55
CONCLUSION	55
BIBLIOGRAPHY	57



LIST OF FIGURES

FIGURE 4.1 – 4.3 Merida’s tomboy characteristics	26
FIGURE 4.4 – 4.5 Merida wears traditional silk gown and wimple	27
FIGURE 4.6 – 4.7 A cake with a potion that will change the fate	29
FIGURE 4.8 Queen Elinor’s transformation into a giant black bear.....	29
FIGURE 4.9 – 4.10 Merida rescues her mother	30
FIGURE 4.11 – 4.13 Merida shows her skill when hunting a fish.....	32
FIGURE 4.14 – 4.15 Merida protests an arranged marriage	33
FIGURE 4.16 – 4.18 Merida shows her ignorance towards an arranged marriage.....	34
FIGURE 4.19 – 4.22 Merida speaks up in front of other clans	35
FIGURE 4.23 King Fergus gives a bow to Merida	37
FIGURE 4.24 Merida places her bow on the table	38
FIGURE 4.25 – 4.26 Queen Elinor teaches Merida	39
FIGURE 4.27 Merida chortles	41
FIGURE 4.28 – 4.31 Merida protests an arranged marriage	41
FIGURE 4.32 – 4.34 Queen Elinor teaches Merida how to speak properly	42
FIGURE 4.35 – 4.39 Queen Elinor teaches Merida how to behave	45
FIGURE 4.40 Merida does not eat properly	46
FIGURE 4.41 – 4.42 Merida has to know how to walk properly	46
FIGURE 4.43 – 4.44 Merida climbs a Crone’s Tooth and drinks from the Fire Falls ...	47
FIGURE 4.45 – 4.48 Merida’s action uses her skill.....	48
FIGURE 4.49 – 4.50 Queen Elinor and Princess Merida outfit	49
FIGURE 4.51 First time she uses a purple dress, a tied hair, and crown	49
FIGURE 4.52 She usually uses an emerald green dress	50
FIGURE 4.53 In her final appearance, she uses a navy blue dress	50

FIGURE 4.54 – 4.55 Young Merida first appearance	51
FIGURE 4.56 – 4.58 Merida’s usual dress	52
FIGURE 4.59 -4.61 Merida in medieval silk gown	52
FIGURE 4.62 – 4.63 Merida stretches her medieval silk dress	53
FIGURE 4.64 – 4.65 Merida’s final appearances	54



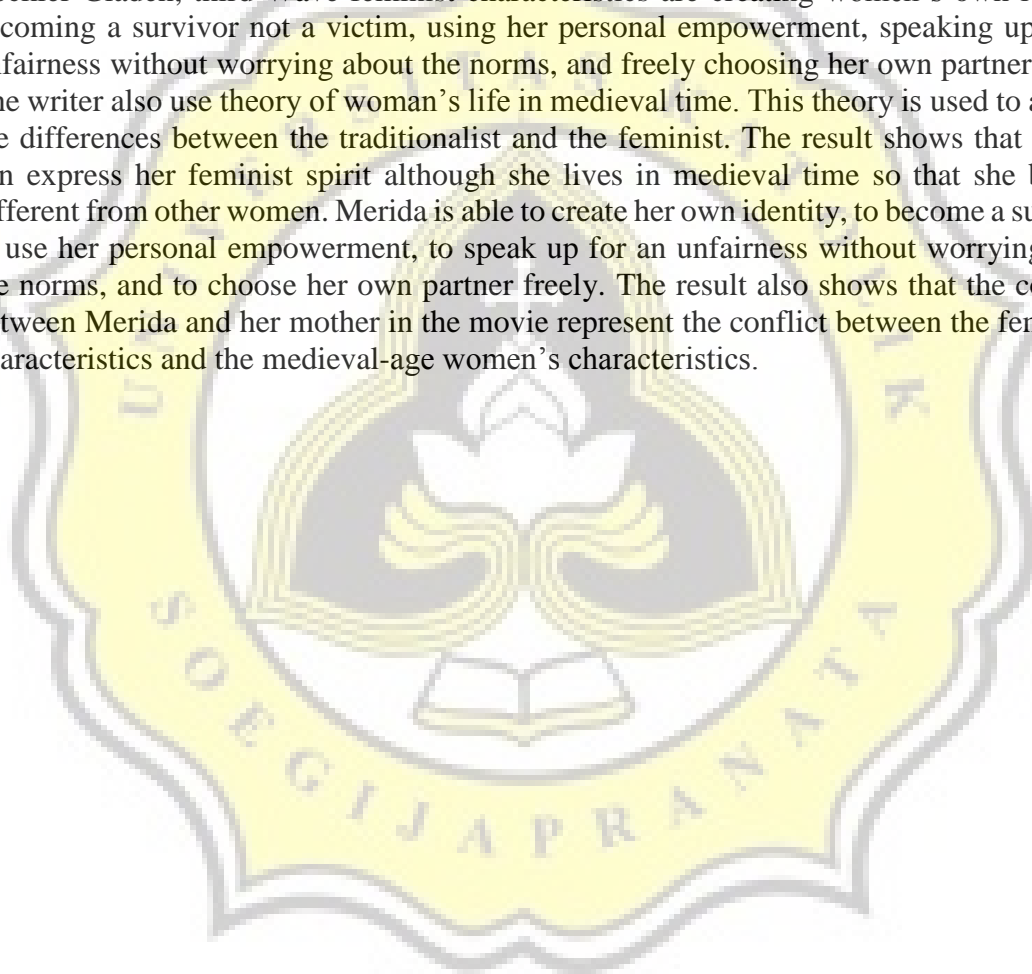
LIST OF TABLE

TABLE 4.1 The Way of Thinking	37
TABLE 4.2 The Way of Speaking	40
TABLE 4.3 The Way of Acting	44
TABLE 4.4 The Way of Dressing	48



ABSTRACT

The proponents of the Third Wave Feminists, the young women, already have rights and freedom to choose, to do, to say and to think not accordingly with the existing norms. These young women do not need to struggle for their rights. They are free to choose their own lives. Third Wave feminists class themselves as independent and individual women. They have a better opportunity to seek and get job in many areas of work. This thesis discusses feminism spirit shown by Merida, a medieval time woman, in *Brave*. The writer use feminism approach, especially third Wave feminism as Merida's characteristic suits third Wave characteristics. She expresses herself without worrying about other people's perception. In the movie she can be compared to her mother, the queen, who is a typical medieval woman. This study mainly uses Naomi Rockler-Gladen theory. According to Rockler-Gladen, third Wave feminist characteristics are creating women's own identity, becoming a survivor not a victim, using her personal empowerment, speaking up for an unfairness without worrying about the norms, and freely choosing her own partner of life. The writer also use theory of woman's life in medieval time. This theory is used to analyze the differences between the traditionalist and the feminist. The result shows that Merida can express her feminist spirit although she lives in medieval time so that she became different from other women. Merida is able to create her own identity, to become a survivor, to use her personal empowerment, to speak up for an unfairness without worrying about the norms, and to choose her own partner freely. The result also shows that the conflicts between Merida and her mother in the movie represent the conflict between the feminist's characteristics and the medieval-age women's characteristics.



ABSTRAK

Para pendukung feminisme Gelombang ketiga (*Third Wave feminist*), perempuan – perempuan muda, telah mendapatkan hak dan kebebasan untuk memilih, berbuat, berbicara, dan berpikir tanpa harus menuruti norma-norma yang berlaku. Mereka tidak perlu memperjuangkan hak – hak mereka sebagai perempuan. Mereka bebas untuk memilih kehidupan mereka. Feminis di Gelombang Ketiga ini menggolongkan diri sebagai perempuan yang mandiri dan individu. Mereka mendapatkan kesempatan yang lebih baik dalam mencari dan memperoleh pekerjaan di berbagai bidang. Skripsi ini mendiskusikan semangat feminisme yang ditunjukkan oleh Merida, seorang perempuan di abad pertengahan, dalam *Brave*. Penulis menggunakan pendekatan feminisme, terutama feminisme Gelombang ketiga karena karakteristik Merida cocok dengan karakteristik feminis Gelombang ketiga. Merida mengekspresikan dirinya tanpa mengkhawatirkan persepsi orang lain tentang dirinya. Dalam film ini Merida dapat dibandingkan dengan ibunya, ratu kerajaan Dunbroch, yang merupakan tipe khas perempuan abad pertengahan. Penelitian ini terutama menggunakan teori Naomi Rockler-Gladen. Menurut Rockler-Gladen, karakteristik perempuan Gelombang ketiga adalah perempuan yang dapat menciptakan identitas pribadi secara mandiri, perempuan penyintas bukan korban, perempuan yang berdaya, perempuan yang mampu berpendapat untuk ketidakadilan tanpa terikat pada norma yang ada, dan perempuan yang bebas memilih pasangan hidup mereka. Penulis juga menggunakan teori tentang kehidupan perempuan di abad pertengahan. Teori ini digunakan untuk menganalisa perbedaan antara perempuan abad pertengahan dan feminis Gelombang ketiga. Hasil penelitian ini menunjukkan bahwa Merida dapat mengekspresikan semangat feminisme walaupun dia hidup di abad pertengahan sehingga dia berbeda dengan perempuan lain yang hidup pada masa itu. Hasil penelitian ini juga menunjukkan bahwa konflik antara Merida dan ibunya dalam film menggambarkan konflik antara karakteristik feminis dan karakteristik perempuan abad pertengahan.

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Nowadays, women have a better opportunity to seek and get jobs in many areas of work. In the past, jobs were more accessible to men, while women were limited in the area of household works. Today's women can also participate actively in politics, none like those in the past. Astrid Henry (2004, p.16) noted that the election of 1992 saw women elected into office in record numbers. This action happened in the United States after sexual harassment case which made women start to campaign for themselves. The 1992's election indicates women's freedom when they participate in organization. Freedom is everyone's rights. According to Hayek the original meaning of freedom is "meant always the possibility of a person's acting according to his own decision and plans, in contrast to the position of one who was irrevocably subject to the will of another, who by arbitrary decision could coerce him to act or not to act in specific way". (as cited in John Hospers, n.d.).

Women and freedom are closely connected. For women, freedom means they can do what they want without being constrained by traditions which bound them to stereotypical roles and activities. Tradition is "commonly defined in chronological terms, denoting, that which is in some way received or handed down from the past" (Marcus Plested, 2001). Someone who accepts tradition as authoritative is called traditionalist, a person who recognizes that tradition knows more than any of us, and should be followed unless there are very good reason to the contrary (Kalb, 2002). In traditional laws, woman is commonly considered lower than man in term of status. For example, woman was not allowed to go to school, to read and to write because education was just a man's privilege. In medieval Europe rules an arranged marriage

depended on the nobleman who liked the lady. Parents had to teach their girls to be good wives so they could grow to be a lady. At the end a lady would marry a nobleman. Nowadays, in most cases woman is allowed to express ideas, argue, and do things they wish to do. Today's woman can be found in every public work field like teaching and nursing. They are no longer bound to be mothers or housewives who merely take care of the house.

In this study the writer uses film as the object. Film is one of the ways to tell the story whether it is a true story or not. Not only to tell the story but also give us an idea and shows ourselves in a better way to live. According to Cambridge Learner's Dictionary (2008), film is a series of moving pictures, usually shown in a cinema or on television and often tells a story. Film's story comes from imagination or from a real life. Imagination means story that not exist in reality but based on someone minds. Whereas there are stories from real life which means these stories exist in reality and film's production make it in film. Film is not a reality but it is part of reality (Tomás Gutierrez Alea, 2005). The concept, ideas, artist, language, and settings are from reality. Film is the reflection of reality.

Alea (2005) states that looking at the reality through film will help us appreciate, enjoy, and understand reality better. Film makes audience believe and get involved in the story as there are some aspects of reality in it. Every story has a message as a film can feel real if the audience believes in the moral values of the story and apply it in their life (Alea, 2005). Being influenced or even believe in the story will also influence audience's thought or ideas. However, the producer of a film always has to once again bring a realization to the audience that what they watch is not a 'reality' itself. To make the audience able to distinguish real and unreal situation, the production create an

“aesthetic ecstasy” to make the audience realize that they are not watching reality (Alea, 2005).

In the late 1990s until now many of film's production houses have produced film about woman. In this kind of film, woman becomes the central of attention or the main characters. Women in the film usually used to be represented as timid, passive, weak and powerless. However, now they are depicted as brave, wonderful, amazing, and powerful. One of the biggest film productions, in Hollywood, has produced quite a number of action films that feature sexually attractive women as the central action figure, such as the Tomb Rider series (Chengting, 2010). The other example is from Disney such as *Beauty and the Beast* (1991), *Pocahontas* (1995), *Mulan* (1998), *The Princess and the Frog* (2009), *Tangled* (2010), and *Brave* (2012) (Stover, 2013, p.2).

Brave is one of the movies which employs woman as its heroine. It is about Princess Merida from clan Dunbroch. Merida has to find a true bravery in her life and to save her mother from a curse. Merida shows how she struggles to be free from tradition which control her. In the movie, Merida is depicted as a headstrong tomboy princess. She likes to spend her times to go to a forest and shoot an arrow to target. *Brave* represent the conflict between mother and daughter. The conflict in the movie is that the contradiction of Merida's idea about an arranged marriage. Merida refuses an arranged marriage. Her mother tends to have a conservative way of thinking which following the existing rules but Merida tends to be modern. Merida breaks the tradition a princess has to follow.

Merida in *Brave* is special to discuss as the film is set in fictional medieval Scotland although it is a contemporary production in Disney. Women in medieval Scotland had a lower status than man as they lived in a patriarchal society. However, even though Merida lives in medieval time, she is portrayed as a woman embedded in

feminist spirit. According to medieval tradition, she has to marry one of the princes from other clans. However, Merida announces that she challenges the suitors from other clans and she makes her suitors ashamed. What Merida does is anachronism. Anachronism is something (a word, an object, or an event) that is mistakenly placed in a time where it does not belong in a story, movie, etc (Merriam-Webster, n.d).

Princess Merida is portrayed as an unordinary medieval woman. She is not traditional as she acts like a modern woman who can choose what she wants to do. In the film, the writer sees that Merida shows feminist spirit in a way or another by rejecting, for example, the way her marriage is arranged, and the way her life should be done. Her rejection raises a conflict between Merida and her mother. Merida's unordinary life and actions attract the writer to analyze the film deeper.

In this thesis the writer will use feminism approach especially Third Wave feminism and the theory about women's life in medieval time. Feminism is the theory focus on women and women's rights to be equal to men. The writer uses women's life in medieval time because to shows about typical of women who live in medieval time. The object of this thesis is a woman, Princess Merida. The writer choose "Merida's challenges in becoming a third Wave feminist in Medieval Time" as the title.

1.2 Field of the Study

Field of this study is on literature, especially movie.

1.3 Scope of the Study

The scope of this study is feminist spirit shown by Princess Merida in *Brave*. This study focuses on how Merida shows her feminist spirit when she faces her mother in a conflict. This mother and daughter's conflict represents the conflict between the traditionalist and the feminist. Merida's spirit is analyzed with Feminism approach especially the Third Wave feminism.

1.4 Problem Formulation

1. What are the feminist spirit/traits shown by *Brave's* Merida?
2. How does the conflict between Merida and her mother represent the conflict between the feminist and the medieval woman?

1.5 Objective of the Study

1. To show feminist spirits or traits of Merida.
2. To show the conflict between Merida and her mother that represents the conflict between the feminist and the medieval woman.

1.6 Significance of the Study

The writer hopes the readers will get some benefits when reading this thesis. The writer also hopes the readers can understand feminist spirit expressed by Merida in the movie by using Third Wave feminism theory.

1.7 Definition of Terms

1. Feminism
 - Feminism is a belief that although women and men are inherently of equal worth, most societies privilege men as a group. As a result social movements are necessary to achieve political equality between women and men, with the understanding that gender always intersects with other social hierarchies (Freedman, 2004, p. 7).
 - Feminism is the belief that women should be allowed the same rights, power and opportunities as men and be treated in the same way, or the set of activities intended to achieve this state (*Cambridge Advanced Learner's Dictionary*, 2008).
2. Third Wave Feminism

- ...the phrase “feminist generation” points to the existence of at least two –if not more- coexisting generations of U.S. feminist: second wave feminist of the 1970s and a new generation of feminist, who emerged in the 1990s, who are being called the third wave (Henry, 2004).
- A direct response to the Second Wave Feminism movement, which received much backlash from various initiatives. The Third Wave accepts and embraces differences among women. Feminist leader rooted in the Second Wave called in a new subjectivity in feminist voice (Walker, 1995).

3. Freedom

- The condition or right of being able or allowed to do, say, think, etc. whatever you want to, without being controlled or limited (*Cambridge Advanced Learner's Dictionary*, 2008)
-meant always the possibility of a person's acting according to his own decision and plans, in contrast to the position of one who was irrevocably subject to the will of another, who by arbitrary decision could coerce him to act or not to act in specific way. (Hospers, n.d)

4. Tradition

- a way of thinking, behaving, or doing something that has been used by the people in a particular group, family, society, etc., for a long time (Merriam-Webster, n.d.)

5. Traditionalist

- Someone who accepts tradition as authoritative. It's someone who recognizes that tradition knows more than any of us, and should be followed unless there are very good reasons to the contrary (Kalb, 2002).

CHAPTER II

REVIEW OF LITERATURE

2.1 Feminism

In the past, before feminist movement appears, woman had a lower status compared to man. Women did not have equal education or equal rights. Inequalities still happened in this time. For example, women had to obey whatever men say. Mary Wollstonecraft (as cited in Tong, 2009, p.13) says that

“Privileged” women (whom she hoped to inspire to a fully human mode of existence) to members of “the feathered race” birds that are confined to cages and that have nothing to do but preen themselves and “stalk with mock majesty from perch to perch.

What Wollstonecraft tries to say is that women in the past lived in restricted area. They were not allowed to do anything. They stayed at home like a bird in the cage, took care of the households and pretended to be elegant women although the life they lived was empty and fake. Wollstonecraft also writes that middle class women in the past had to give and sacrifice everything she had to her husband.

Wollstonecraft described women’s life in the eighteenth century. In spite of her description on women’s limited life, she had another argument that a woman has to be personhood. It means not to be enslaved by men. She states that a woman must obey the commands of reason and discharge her wifely and motherly duties faithfully (as cited in Tong, 2009, p.16). Therefore because of the fact women got on the last time, many women struggle to be equal to men. This theory is known as feminism.

Feminism is the theory about the rights of women equality. It means they can have the same rights to participate in politics like a man. In her book, Freedman (2004) writes that

Feminism is a belief that although women and men are inherently of equal worth, most societies privilege men as a group. As a result, social movements are necessary to achieve political equality between women and men, with the understanding that gender always intersects with other social hierarchies. It means that women must have same status and opportunities like men.

Women's desire has developed along the years. The history of women's movement is described into three stages/waves: the First Wave, the Second Wave, and the Third Wave. The First Wave feminism appeared in the late 18th and early 19th. The Second Wave feminism started around 1960-1980. The last wave, the Third Wave feminism, appeared in the late 1980s and has continued until today. These three waves have different perspectives of what feminism is.

The First Wave, which is the early Wave, started to emerge women suffrage. Gaining the right to vote for white women was their focus. Women started to think that they should have an opportunity to express their ideas. This Wave appeared in the United Kingdom and the United States. At this time, in London some group of white women started to show/voice/express/articulate their argument in World Anti-Slavery Convention in 1840 (Tong, 2009, p.21). This discussion was about women who have been slaves for several years. The ladies who came into this convention were Lucretia Mott and Elizabeth Cady Stanton. In this convention man's response was just silence. It made women feel upset and confused.

In her book Tong (2009, p.21) also writes about another convention in New York. Eight years later in 1848 there was another convention which was the continuation of the last convention. It was called Seneca Falls Convention. This was the other convention which produced a Declaration of Sentiments and twelve resolutions. Declaration of Sentiments was focused on the improvement needs such as marriage, divorce, property, and child custody laws. The twelve

resolutions were focused on women's rights to express themselves in public. Margaret Walters (2005, p.46) also highlights the right to vote not only for white but also for blacks. In England, some groups of women started to speak in public and had an organization aiming to help women to obtain a better education and job (Walters, 2005, p.56). Education and job are two aspects that are closely related because women with better education will get a better job and higher position. The white women's right to vote was accepted in 1920. For all blacks, the same right was recognized in 1970.

The Second Wave feminism appeared in 1960-1980. It was around forty years after the amendment which stated that women have their right to vote. Second Wave feminism is no longer associated with the right to vote, but it gives more encouragement to women to understand their personal lives. Emily Sears Ellington (2009, p.11) writes on her journal that this new Wave of feminism turned their focus to issues such as equal pay for women, access to contraception, legalization of abortion, and the prevalence of rape and domestic violence. Women wanted an equal payment for their job. If they worked in the prostitution, they could use a contraception and do abortion to reduce or stop being pregnant. It means women in this period started to work outside their homes where they had opportunities to be equal.

Those two Waves are different from the Third Wave feminist. Third Wave feminists are more individual. The proponents of the Third Wave feminists are young women. Third Wave feminists have already enjoyed what First and Second Wave feminists fought for. Third Wave feminists do not have to make efforts to get equal rights to men. Therefore, Third Wave feminists have

different perception from the First and Second Wave feminists on what freedom is. These young women are free to express their feeling.

This Wave appeared in the late 1980s and has continued until today. Third Wave feminism or sometimes called the new face of feminism is the philosophy about women equal rights. They have already achieved the rights, and they think it is not the time to talk about feminist struggle anymore (Zabel, 2005, p.188). They have already accepted in school, got job in public, and also become political figures. They are free to choose what they want to be. These women have their own definition about feminism. Henry (2004, p.34) says that

Young feminist are able to claim feminism for themselves. They are able to rebel more easily against orthodoxies of the previous generation and to identity what they see as their original contribution to the women's movement.

Third Wave feminists no longer focus on the right to vote or reproductive choice. Freedom is important for woman in this era. Third-Wave feminists see their sexual freedom as a fundamental right (Henry, 2004, p. 90). Moreover Walker (1995, p.32) says that

I am the Third Wave. I believe that I embody feminism in my own individual way. I chose to attend an excellent college and receive an education that will be the foundation to my future. I will choose to live with my boyfriend after graduation and I will choose to have a family and a career. My life is about choice (as cited in Pribadi, 2011)

After the supporters/proponents of Third Wave feminists have the right to vote and to work in many industries, they are equal to men now. Third Wave feminist is different from the previous two feminist Waves. Third Wave feminists prefer to do what they want to do and to be what they want to be. Compared to the previous Waves, the third one does break the existing rules which favor men over women. Third Wave feminists also facilitate the struggle of black women, a group whose right is not acknowledged in the Second Wave

feminists period. The Black women group could exist because Third Wave feminists are more global. They are now organizing women in many places to exercise their freedom, to express their appearance and idea. In their journal

Mann & Huffman (2005) says that

...Four major perspectives have been identified as contributing to the new discourse of third wave feminism: intersectionality theory as develop by women of color, postmodernist and poststructuralist feminist approaches, feminist post-colonial theory (often referred to as global feminism), and the agenda of the new generation of younger feminists. (cited in Coleman, 2009, p. 6)

There are characteristics of Third Wave feminism proposed by Naomi Rockler-Gladen (as cited in Pribadi, 2011, p. 27). First, women celebrate the rights and the same opportunities they get from 1st and 2nd Wave. However, sometimes they want to create their own identities, not to conform their traditional identities. The new identities for women are “soccer mom, career women, lover, wife, lesbian, activist, consumer, girly girl, tomboy, sweetheart, bitch, good girl, princess, or sex symbol”.

Second, Third Wave feminists consist of independent and individual women. They like to think as survivor by showing their personal empowerment and action. But, the societies sometimes think that showing women’s personal empowerment action is useless as the societies regard them as victims.

Third, to change “the societal perspective of feminism”, Third Wave feminsits start the change from their own “personal empowerment”. Third Wave feminists respect differences in women’s choices whether they want to be traditional women who are calm, domesticated, delicate, and gentle, or whether women want to be a non-traditionalist who are open, aggressive, and ambitious. Third Wave feminists want to lead women to believe that they can

choose to be what they want to be without worrying about how the society will think about them.

Fourth, Third Wave feminists are not like a traditional feminine. It is indicated from their way of speaking and thinking. Third Wave feminists have already known to use their emotion such as to be angry, aggressive, and outspoken. In front of public they do not fear of showing their idea or argument.

Last, Third Wave feminists encourage women to comfort themselves and to choose the best way for exploring sexual options. For example, the movie *Sex and The City* shows that the female characters are free to choose their sexual partners and are not afraid of what they have done. The female character can be seen as the icon of Third Wave feminist.

From all the characteristics above, it is clear that this is the new Wave. Other clear example which shows that Second Wave feminists and Third Wave feminists are different is their different perspectives about prostitution. Second Wave feminists consider prostitute as victim as they are forced to work as prostitute to get money. Second Wave feminists disregard the possibility that these women prostitutes themselves for their own pleasure. Third Wave feminists will think differently. For Third Wave feminists, women are energetic. They have more passion to express their feeling. They are also free to accept or reject equal rights, to be a powerful woman or just to do house chores. Sometimes because there is too much freedom, women in this Wave unconsciously bring negative impact for themselves.

In discussing about Third Wave feminists, the writer highlights the word individualism. Individualism is the idea that freedom of thought and action for each person is the most important quality of a society, rather than shared effort

and responsibility (*Cambridge Advanced Learner's Dictionary*, 2008). Third Wave feminists consist of women who like to be independent and choose their own life. In modern era women start to earn money for their life. Third Wave feminists do not care about the tradition/rules in the past, but they do not intend to break the rules. They just focus on themselves. McRobbie (2008, p.18) writes that individuals are now avidly self-monitor and that there is some appears to be greater capacity on the part of individuals to plan a life of one's own'. This means that if individuals know and understand what exactly their best ability, they will easily to plan their future life. Living in modernization makes them to just take care of themselves.

Those things indicate that Third Wave feminists have their own pathway to live. Furthermore, Third Wave feminists take the idea from the sociologists, Ulrich Beck and Anthony Giddens, which concern about individuals and social system. Beck and Giddens are concern about freedom and choice (McRobbie, 2008). Freedom and choice are really related to individualistic life. When a woman plans her life, it means she has a free right to choose her life. They already have their own choice and the most important thing is that they have to be responsible for it. They are responsible for whatever they do. For example in making choice in marriage or making choice in applying a job, they have to be responsible for their own work and do not depend on their family or relative to choose their own life.

2.2 Disney Princess

One of the famous companies which produces many animation films is Disney. Disney is famous for producing a good film, in terms of effect and story. According to Robbins (2014, p.7), The Disney company has been premier

entertainment company for over ninety years. It means in the long terms Disney exists in producing a film. Most of Disney's animation films focus on the concept of "happily ever after", a concept that attracts a lot of people, especially children, to like Disney film.

One of the most well-known stories of Disney is Princess Story. Disney has different characteristic of princesses. The three first movies they produced are *Snow White and Seven Dwarves* (1937), *Cinderella* (1950), and *Sleeping Beauty* (1959). The early princess was depicted as a weak woman but a kind-hearted one. The princess in the old stories was usually bullied by evil and at the end was rescued by the prince. According to Chan 231 (as cited in Cheung, 2005, p. 2), "the basic elements in its formula are good prevailing over evil, emotional, catchy songs, cute animal sidekicks for comic relief, young romance, funny in-jokes".

The other elements showed by Milkman's argument that the very first Disney princess drew on associations with traditional femininity, indicating the widespread encouragement of these traits within 1930's American culture (as cited in Stover, 2013, p.2). Traditional feminist or traditional gender roles exist in the movie. For example, woman or a princess in story just takes care all of the housework and children. Traditional roles of women are seen in *Brave*. It is set in medieval Scotland. Queen Elinor teaches Merida that a princess has to act like princess which has manner. In this time a man has a higher social status than woman. For example, the one who has the authority in a kingdom is a king, whereas the queen just sits calmly and obeys the rule.

However, in the late 1980s Disney produces a little bit different story of the princess movie. *The Little Mermaid* (1989) is the first princess story that has

a personal goal. In this case, personal goals mean that a princess has her own plan to live. This is a new wave of Disney princess. Stover (2013, p.3) writes on her journal that this new approach ushered in two decades of go getting, proactive heroines, with progressive qualities and character traits that correspond completely to the increasingly acceptable gender roles in a society where women hold the same job as men. This opinion indicates that the women now have the same level as men. They can do anything such as getting the same job and becoming a heroine.

Moreover, in the later movies, independence is one of the characters which a princess has. A researcher, May (2011, p.2) says that independence was a new theme in this era allowing a woman to be self-sufficient, unlike woman in the classic era who relied on male heroines. It indicates that princesses can take care of themselves. The movie included in the new story movies about princess is *Beauty and the Beast* (1991), *Pocahontas* (1995), *Mulan* (1998), *The Princess and the Frog* (2009), *Tangled* (2010) and *Brave* (2012).

Brave is one of Disney movies which tells a story about a princess. This is the first time Disney produces a princess' story without a prince at the end. This is a different type of princess' story. The princess does not need to be rescued by a prince. *Brave* is included in the new formula of princess' story. This movie presents a new generation of princess who has power like a hero.

The princess in this movie is Merida. Merida is depicted as a headstrong tomboy princess. She likes to spend her times to go to the forest and shoot arrows to target. Merida has to find her true bravery and to save her mother from a curse. Her mother is being cursed because of Merida's fault. One time Merida is really mad to her mother. Merida goes to the forest where she meets a witch

that gives her a potion to change her life. But the potion does not make it better, the potion transforms her mother into a giant black bear.

Merida faces her own fear when she sees her mother turn into a giant black bear. This is not just a matter of her mother transforming into a bear but the scariest thing is that her father will kill her mother. She also thinks that her father hates bears because a bear cuts off his leg. Merida does not know how to explain it to her father. One day one of the maids sees a giant black bear and screams. The scream is heard by King Fergus who then tries to kill the bear. In this scene, Merida tries with all her might to save her mother from death.

This movie shows a relationship between a mother and her daughter which represent the conflict between traditionalist and feminist. They have different perspectives on how to be a woman. This conflict rise when Merida refuses an arranged marriage. Queen Elinor wants Merida to be a lady that has manner and all characteristics that make a princess look charming. According to DunBroch's law, a princess must marry to a prince so Queen Elinor tells King Fergus to send letters to three other clans. The letter of invitation is delivered without Merida's knowing about it. Later when the suitors come to Edinburgh, Merida makes her mother angry by challenging the princes to compete in archery games.

2.3 Women's Life in Medieval Europe

In Europe, the period of time between 476AD until 1500AD is called Medieval Europe or middle age times. Medieval Europe is divided into three periods. There are Early Middle Ages, Central Middle Ages and Late Middle Ages (Schaus, 2006, p.348-351). Those three periods of time happened in every region in Europe. At these time, women's life underwent many changes. There

are several areas in Europe which have a case of women's status such as Burgundian, Netherlands, Byzantium, Eastern Europe, England, Flanders, France, Northern, Frankish Lands, Germanic Lands, Iberia, Ireland, Italy, Occitania, Russia, Scandinavia, Scotland, and Wales (Schaus, 2006).

Early Middle Ages is known around 476AD – 1100AD. In the early middle ages, women started to have an opportunity to have a seat through recruitment in cathedral such as, for saints' archbishops, bishops, and priest, also for cloisters abbots, monks, abbesses, and nuns. Those women who started to apply in the recruitment always from high class people, such as royal or aristocratic families. High class women had more advantages than lower classwomen. They were also depicted as a symbol of smart, bright and educated women.

The next period is Central middle ages (1100AD-1200AD). Woman who wanted to be a saint has been decreased. It was because the ways of monk live which limited their public activity. Another reason is that the writer, Merovingian and Anglo Saxon, emphasize about marriage and motherhood. It was the symbol of women's perfection. One of the women was Margaret of Scotland. She was the founder of the church and monasteries.

The last period is late middle ages (1300AD – 1500AD). Schaus (2006, p.350) notes that the increasing number of saints in the fourteenth and the fifteenth century was the highest. The number is around twenty five percent, whereas in the twelfth and the thirteenth century it was thirteenth percent and twenty percent. It was the time when many women were recruited by middle class people to become saints. At that time actually the one who could do the recruitment of saints was high class or royal class people. Women' lifes were

controlled by a confessor. It did not mean that the confessor gives several rules to them to do, but the women had to tell the confessor about details of their lives.

Medieval society lived in religious life. They had a lot of guidelines to live by way of ecclesiastical life. The guidelines were applied under the laws of the church. There were many stories about women in this era. Women still did not have a real status. Women had to know how to be 'good women'. They were oppressed to always act like good women. It was completely different from modern women who could act and have what they need and want, and follow their own desire. Rebecca Barnhouse (2006), in the book of *The Knight of the Tower*, points out there is several different arguments about women's behavior. Christine de Pizan (1985) stresses the importance of a wife's subservience to her husband, no matter how badly he treats her. Sir Geoffrey also had the same argument. He taught his daughters to obey their husband. One important virtue to be qualified as a good wife is obedience. Whether the wife likes it or not she had to obey her husband. Even though, the husband treated the wife badly.

In this case, woman just accepted all things whether it was good or bad for her. Woman or wife was supposed to be a humble person. Sir Geoffrey states that "She'll curb her jealousy, and she'll do everything she can to make her husband look good' (Barnhouse, 2006, p.85). If she had an opposite ideas towards her husband, she deserved to be punished. For example, if her husband had an affair with another woman, she had to be quiet and pretended not know about it. If she disclosed her problems and burdened her husband, her husband would leave her. In the society, she will be depicted as a bad wife without honor. Moreover, there is an argument from Geoffrey Chaucer who says that wives are

the culprit in bad marriages because of their lechery and dishonesty (Barnhouse, 2006, p.85). In short, women were the ones to blame if trouble happens.

In the medieval time, parents had to teach their girls to be good wives so they could grow to be a lady. A lady should be marry a nobleman. A marriage agreement depended on the nobleman who liked the lady. There were several requirements which should be possessed by a woman to be considered as a lady. Manner, body language and also proper dress were important for women who live in medieval society because all of those affected their reputation. A lady would be considered gorgeous if they had manners. Marriage age for a lady according to the law of the church was twelve years old, while some others were around the age of seventeen to twenty years old. Two English ladies who married around that age were Katherine and Elizabeth Goodwyn.

In medieval time, there were stories about high-class women getting married. The following story portrayed the qualities a woman should have in order to be regarded as a good future wife, such as being calm, agreeable, and passive. At this point, woman was the one who had to wait until a nobleman came to their house and had willingness to marry them. One of the stories about married woman is about the daughters of the King of Denmark who lose their husbands because of their manners. The King has three daughters. The first is the most beautiful but she likes to change her gaze like a weathervane, the second is a talkative daughter who actually did not understand what she says, and the third is the agreeable daughter which is not beautiful. The three daughters meet the King of England who wants to offer his hand in marriage. They had strength and weakness. The third was finally chosen by the King of

England because she had good manner. The King of England says that beauty is less important than a steadfast manner (Barnhouse, 2006, p.80).

Outfit is also one thing that affected women reputation. In that time, there is “the feudal system” which makes the society wear their clothes based on status. King is a person from the top who developed and organized everything in his area. His dress, quality of cloth, and styles of fashion are also included in his superior status (Philip Steele, 2005, p.7). Noble women usually wore a dress made from furs, wool, and silk. The sleeves usually made so tight. Their hair might be rolled, braided and coiled around the ears. Women also covered their hair with a linen veil. However, in twelfth century they also covered their neck and chin called a wimple (Steele, 2005, p.21). Noble women also added and decorated their dress with gems, ribbons, braids, embroidered hems, lace and pearls (Steele, 2005, p.31). Whereas women from lower class (laborers or villeins) wore a knee-length tunic or blouse of homespun cloth with breeches and coarse hose (Steele, 2005, p.22). Tunic is the lowest quality of linen.

The different kind of treatment to male and female also pictured the status and class of both sexes. For example, in the castle there was a separation of floors between King and Queen. The book of *Women and Gender in Medieval Europe an Encyclopedia* shows that in continental Europe and in Scotland, kings’ and queens’ apartments were usually on different floors, the queen’s traditionally above the king’s as in King Charles V’s (r.1364 – 1380) Louvre, Paris, and the Emperor Charles IV’S (r.1346 – 1378) Karlstein Castle, near Prague (Schaus, 2006, p.111). The higher the floor, the further it was from

the center of power on the ground floor. Therefore, women had lower status than men in the castle since women's place is further from the center of power.

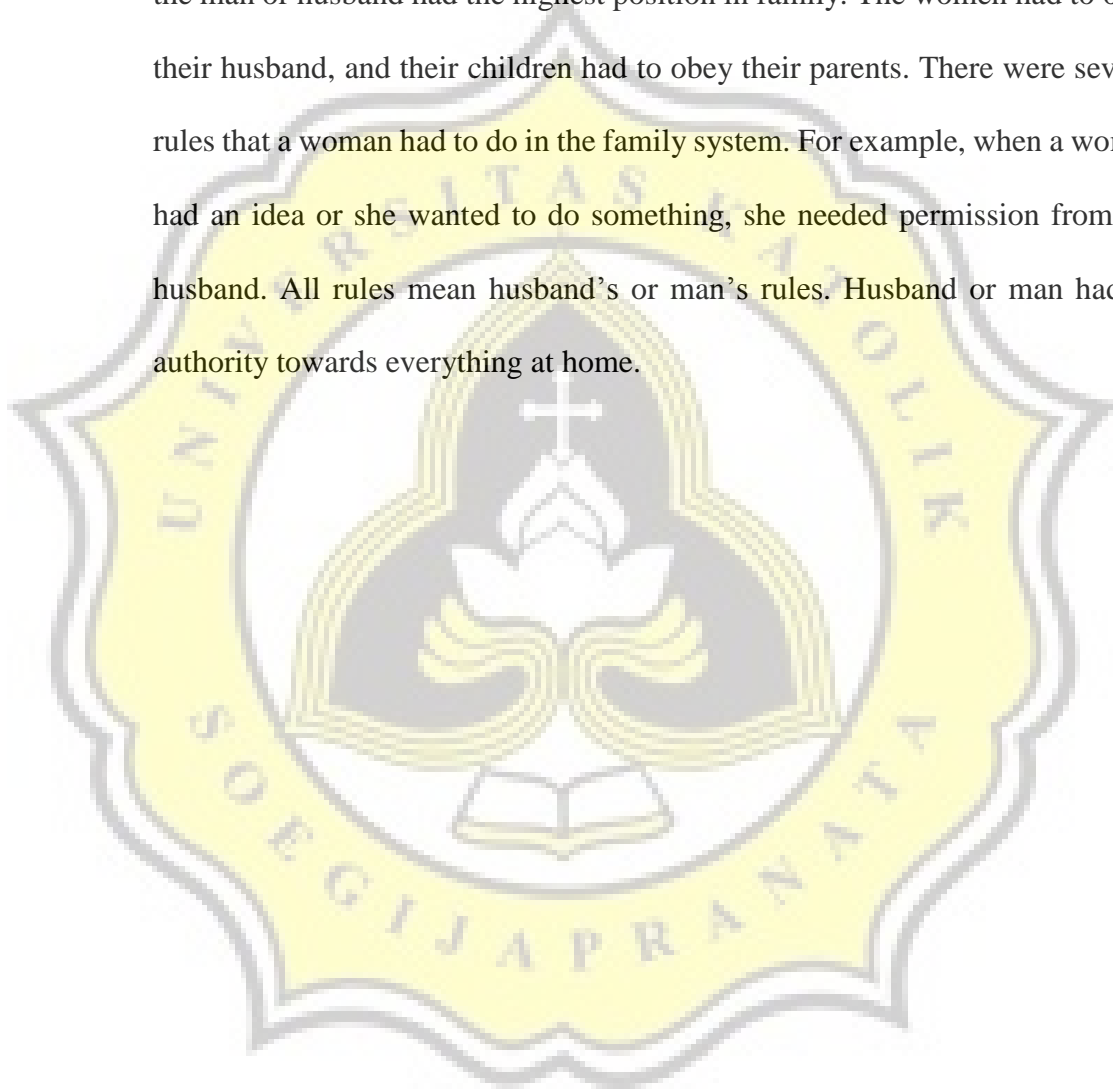
In term of finance, women in medieval time should had money or some kinds of inheritance or dowry to prevent them from poverty. Single, married, or widowed, women were believed to be impoverished if they did not have the support of a dowry (Earenfight, 2010, p.121) which means they had to struggle for their own life. In short, family had to give dowry to the daughters. In the medieval era, there was a argument from the society that if someone lived in poverty, they had done several sins in this world.

Living in poverty and at the same time being a single parent who was penniless was already a misfortune of a woman. This bad situation was worsened by the fact that society still had negative perception towards that woman. People in medieval society disregard the woman's reasons, whether they had to work in public space to survive, or to provide financial support for the family. Poverty was also depicted by women's appearance. There was a significant difference between male and female worker outfit. Male worker had a full cloth while female worker was more poorly covered. An argument which supported these women to work in public place came from literary society which said that it was appropriate for women to work in the public area, especially in arts (Earenfight, 2010, p. 124).

In Scotland, many of Scottish women worked in the work field. Single women or widow were independent. Starting from 1500 they had worked in public area. They also had important roles in working area. Schauss (2006, p.731) notes that women work as brewing trader, bakers, candle-markers, bonnet-markers, spinners, midwives, wet nurse, hucksters, until prostitution. In

this case, the status of women began to be reckoned in the work. They no longer had to work at home as they could also work the public area without being blamed by the society. Their status was accepted in society.

However, when these women were at home, they did not have the authority. In medieval era, most society conformed patriarchal system, where the man or husband had the highest position in family. The women had to obey their husband, and their children had to obey their parents. There were several rules that a woman had to do in the family system. For example, when a woman had an idea or she wanted to do something, she needed permission from her husband. All rules mean husband's or man's rules. Husband or man had an authority towards everything at home.



CHAPTER III

RESEARCH METHODOLOGY

3.1 Data Collection

In this study the writer used movie whose material is as follow:

Title	: <i>Brave</i>
Director	: Brenda Chapman, Mark Andrews
Producer	: Katherine Sarafian
Writer	: Brenda Chapman
Stars	: Kelly Macdonald, Emma Thompson, Billy Connolly
Company	: Walt Disney Studios & Pixar Animation Studios
Release Date	: June 22nd, 2012
Running time	: 1 hour 33 minutes
Country	: United States
Language	: English
Genre	: Animation

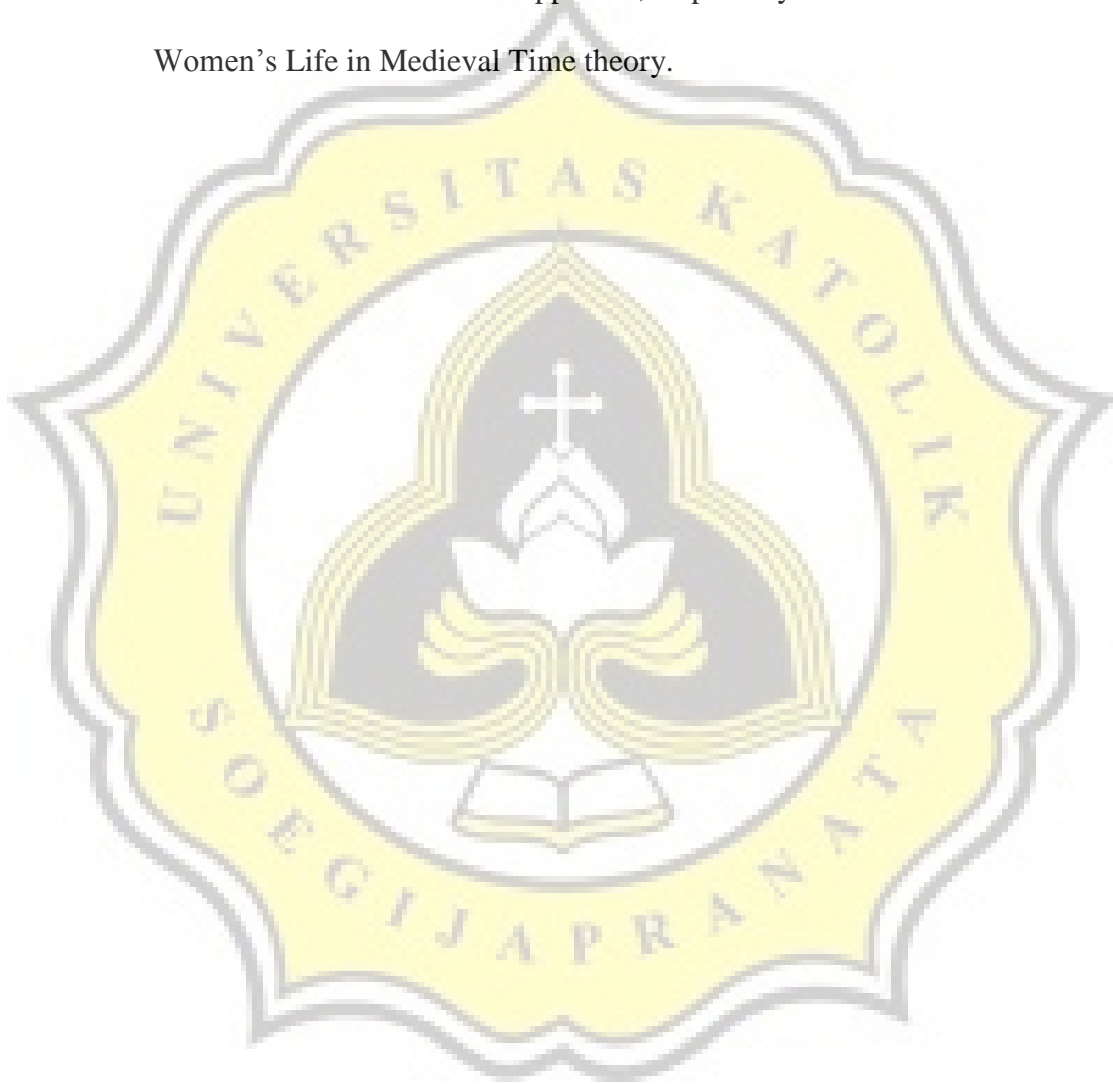
To analyze the movie, the writer uses qualitative research. The data is based on interpretation. The researcher makes an assumption about the object thorough watch and listens. Thorough watch and listen, he makes an understanding based on his ideas. It is because the main reason of using a qualitative data is “exploratory” (Creswell, 2002, p.33).

3.2 Data Analysis

In this study the writer collects the data and information from various books and articles, magazine and also from the movie. After that the writer watches the movie. To make a better understanding of the characters in the

movie, the writer takes some note, dialogue and also the scene from the movie if necessary.

The writer just focuses on woman character, Merida. She is the main character of the movie. The writer will analyze the spirit or traits of Merida and the conflict between feminist and traditionalist. In order to support this analysis, the writer uses feminism approach, especially third wave feminism and Women's Life in Medieval Time theory.



CHAPTER IV

DATA ANALYSIS AND INTERPRETATION

In this chapter, the writer tries to answer the questions in problem formulations. The first sub chapter discusses feminist spirits shown by Merida. The second sub chapter discusses the different perceptions about women between Merida and her mother. This difference results in conflicts between Merida (as the feminist) and her mother (as medieval woman).

4.1 Feminist Spirits shown by Merida

In this sub chapter the writer use five characteristics of third Wave feminism (Naomi Rockler-Gladen as cited in Pribadi, 2011, p. 27) to show Merida's feminist spirits in *Brave*. Merida lives in medieval times. Women in medieval time were typically portrayed as obedient beings. In medieval times a woman was considered to be good if she acted like a lady. She was not allowed to have what she wanted and to follow what she desired. A princess was particularly more restricted than the commoner as she had to be a good example of good behavior.

The early princess (Snow White, Cinderella, and Aurora) were depicted as a weak woman but a kind-hearted one. The princesses in the old stories were usually bullied by evil but at the end they were rescued by the princes. The princess in the old stories always found her true love. In the film, Merida appears as someone, a woman, who is totally different. She is not typical princess because she is not like other princesses who follow the existing tradition or norms. Merida starts to rebel and ignore the tradition. She is brave, courageous, stubborn, free in spirit, rebellious, and tomboy.

The main problem represented in *Brave* is that Merida wants her own life. Her decision to have her own life finally situates her in conflict with her mother,

like in the time when Merida refuses the arranged marriage. Merida thinks if she is married, it is like the end of her life. Her determination is to confront all the opinions and problems. The writer thinks that Merida's action will affect all tragedy in her castle and is really related to the third Wave feminist characteristics. When Merida wants her freedom, it means she wants to plan her own life starting from creating her own identity, becoming a survivor not a victim, using her personal empowerment, and freely choosing her own partner of life.

First characteristic of the third Wave feminists is that woman should create their own identity. For the third Wave feminists, there are many identities which woman can choose such as "soccer mom, career women, lover, wife, lesbian, activist, consumer, girly girl, tomboy, sweetheart, bitch, good girl, princess, or sex symbol". The choices that the third Wave feminists differ them from the women of the past where there were not many choices exist. Good woman and bad woman were two kinds of identities which can be really seen at that time. Those qualities were determined based on their reputation. In *Brave*, the main character, Merida does not have the characteristics of medieval woman. Instead, she shows that she wants to have her own identities. She is a headstrong tomboy as shown in the movie.



Figure 4.1
00.06.55



Figure 4.2
00.07.42



Figure 4.3

00.08.17

Figure 4.1 – 4.3: Merida's tomboy characteristics

Merida lives in medieval time where most of the women are feminine but she is not as feminine as them. Merida does not take too much attention to her appearance. While other Disney's princesses tend to show their feminine beauty (long hair, bright skin and slim body), Merida seems not to care about her appearance. Unlike her mother who fastens her hair to keep her hair neat, Merida lets her hair messy, uncombed, and loose. Merida rejects her mother idea to dress her in a tight traditional gown, and to put a wimple in her head.



Figure 4.4

00.17.17



Figure 4.5

00.17.59

Figure 4.4 – 4.5: Merida wears traditional silk gown and wimple

In addition to her subversive appearance, her actions are also exceptional. Her hobby relates to what men are assumed to do such as climbing a rock, riding a horse, shooting an arrow, and sword fighting. She is adventurous. She likes to spend time outside the castle. In medieval time, it hard to find a woman who loves riding a horse and doing other activities outdoor.

Merida: But every once in a while, there's a day when I don't have to be a princess. No lesson, no expectation. A day when anything can happen. A day I can change my fate.

Dialogue 4.1

(00.06.50 – 00.07.05)

Besides Merida's appearance and action, other evidences are also shown in Merida's monologue above. This monologue emphasizes the idea that she does not

want to be a usual princess. She wants to let herself free. She wants to have her own identity.

As far as we know medieval time is the time when women followed several customs which have been established for a long time. The custom covered woman's appearances and manners. Normally women wore a wimple which covered their hair, chin, and neck to show they were elegant and respectful (Steele, 2005, p.21). Merida is different. Rather than dressing gorgeously, Merida chooses to wear a dress she likes and a dress that makes her able to do her activity easily.

Furthermore, medieval women tended to keep their "good manners". They had to have qualities of woman in that time: calm, agreeable, and passive (Barnhouse, 2006, p.80). They had to speak softly and elegantly. If women did not live in accordance to the customs and acted differently from other women, the society would be blame on them. Merida's free spirit is shown when she acted against her society's stereotypes, a matter that will be explored further in the discussion on the fourth characteristics of third Wave feminists.

Identity is related to the second characteristic of third Wave feminists where the success to have one's own identity is a success to prove that she is not a victim but she is a survivor. The second characteristic of the third Wave feminists is that they like to think as "the survivor" not "the victim". Third Wave feminists are independent and individual women.

Queen Elinor	: Merida!
Merida	: I will never be like you!
Queen Elinor	: No! Stop that! (Merida points a sword at the family tapestry)
Merida	: I'd rather die than to be like you! (Merida slashes the tapestry Which makes a line between her and her mother)
Queen Elinor	: You're a princess! I expect you to act like one! (Queen Elinor throws Merida bow to the fire)

Dialogue 4.2
(00.28.06 – 00.28.20)

Those dialogues above are the beginning of Merida's struggle to be an independent and individual woman. It is the time when she argues her mother about arranged marriage. Both of them are stubborn. They strongly keep their arguments. At the end of their arguments, Merida runs out of the room and feels really mad. She wants to be independent and to be able to choose her own husband.

Later, Merida purposely tries to change her mother's mind by giving her mother a magical potion. She gets the potion from an old lady she meets in the forest without knowing that the old lady is actually a witch. Merida asks the witch to give her a potion to change her fate. She comes back to castle and gives a potion (in a form of cake) to her mother. It turns out that the potion does not change her mother ideas about arranged marriage, but it changes her mother to become a giant black bear. Consequently, Merida has to find a way to change her mother back to normal.



Figure 4.6
00.36.21



Figure 4.7
00.37.21

Figure 4.6 – 4.7: A cake with a potion that will change the fate



Figure 4.8
00.40.43

Figure 4.8: Queen Elinor's transformation into a giant black bear

Merida shows her independent and individual side when solving a problem. Merida decides to solve her own problem without asking for help from her father or

anyone. Her mother a potion that actually she does not know that the potion makes the problem bigger. She has to hide her mother from her father because she knows her father will kill her mother (as a giant black bear). Merida is a clear-sighted woman. When she makes the wrong decision, she also can solve it immediately. Firstly, she starts to run away for a while. Merida and her mother run away to forest for a while to push the conflict down in castle. She wants to save her mother. Secondly, she shows her skill to survive in the forest. She teaches her mother to catch a fish and finds plants which they can eat. Thirdly, she has faith to put a curse away from her mother and her brothers.

Once again, Merida tries to solve the problem during her time in the forest. Accidentally, she follows the will-o-the-wisps (a magical blue fire) and finds an old Kingdom. Merida realizes how to solve the problem by mending the torn tapestry. Merida remembers the witch's say, "Mend the bond torn by pride". She tries to mend the tapestry and brings it to rescue her mother. Merida starts to think the correlation between her action and the old Kingdom. In the old Kingdom, the eldest one is greedy towards an authority. It makes the old Kingdom fell down. She knows and realizes it. It is because she is greedy for being free without worrying for the effect.



Figure 4.9
01.17.14



Figure 4.10
01.17.24

Figure 4.9 – 4.10: Merida rescues her mother

At the end of the movie, when King Fergus tries to kill Queen Elinor (as a giant black bear) with his sword, Merida stops him with her bow and swords. She does not care if she has to choose the worst option. Even though if she has to attack her father.

She realizes that those things happen because of her. She tries to make her father believe that this bear is the Queen not Mord'u. After King Fergus believes and the spirit of the Oldest King who lives inside Mord'u is disappear, Merida throws the tapestry around Queen Elinor to bring back her mother.

Merida shows her responsibility towards the tragedy. She proves that she will take a risk. What Merida did is exactly same as Beck and Giddens argument about freedom and choice (McRobbie, 2008). Freedom and choice are really related to individualistic life. When a woman plans her life, it means she has rights to choose her life. As a consequence of their own choice, they have to be responsible for it. Merida's actions show that she understands her personal empowerment.

Third characteristic is they want to change societal perspective of feminism and start it from their "personal empowerment". Personal empowerment means that they want other women to see beyond their ability, to use it and to express it. To change societal perspective of feminism Merida shows her bravery side and self-determination. When Merida chooses her own identity, she already knows and believes it as her true self. Merida is successful to have her own identity, and to become a survivor. She aims to choose her own path and to be respectful for it rather than to be a proper princess. It does not mean that she disrespects the tradition, but it is the only way for her to comfort herself.

When Merida wants to prove that she is a survivor it also means she knows her personal empowerment. As we know Merida has several skills, such as archery, sword fighting and forest know-how. Those skills are needed when she and Queen Elinor run away to forest. Actually, Queen Elinor disagrees. She thinks that a princess is not allowed having a weapon. In that case Merida tries to make Queen Elinor believe that what she chooses is the right one. To stay alive and to stay away from a dangerous

situation, they should have a weapon. They can catch fish. Merida succeeds to make her mother believe that having a weapon for a princess is useful. It can be seen from the scene below.



Figure 4.11
00.54.09



Figure 4.12
00.54.16

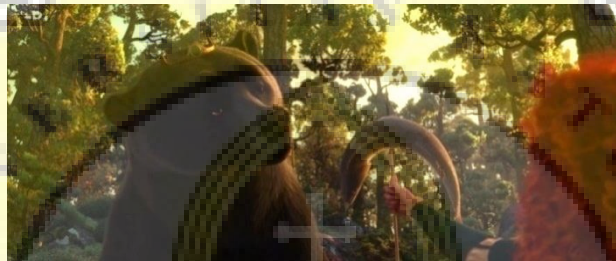


Figure 4.13
00.54.21

Figure 4.11 – 4.13: Merida shows her skill when hunting a fish.

Merida's personal empowerment is also seen in fourth characteristics of third Wave feminist. Third Wave feminists' respect differentiates between the traditionalist and non-traditionalist. It can be seen from their way of thinking and speaking. They have already known how to use their emotion such as to be angry, aggressive and outspoken. Merida in the movie reflects third Wave feminist because she expresses her emotion. She is an energetic woman because she has a lot of energy to express herself.

In medieval time, most society conformed patriarchal system in which men possess the highest position in hierarchy. Wife is just a person who had to obey their husband and children have to respect their parent. As the writer explains before that there are custom of woman in this time such as manner, body language, and dressing properly. Those customs were important for women because it's affected their reputation. Women usually had long hair, white skin, slim body, and beautiful dress.

They had to act properly such as being calm, agreeable, and passive. They were not allowed to express their idea and have to think carefully before they speak.



Figure 4.14
00.12.20



Figure 4.15
00.12.30

Figure 4.14 – 4.15: Merida protests an arranged marriage

The first scene depicts Merida and Queen Elinor. They have argument in dining table. Merida respects everything that Queen Elinor says but she keeps everything she wants to do. She does not afraid of anything. Merida keeps telling her mother about her ideas. She tries to make Queen Elinor also respect what she chooses. She starts to choose her own life. Sometimes, what Merida did also inappropriate. She opposes her mother's plan of her life. In the conversation below Merida delivers t her contradictory argument about what she thought.

Queen Elinor:	This year, each clan will present a suitor to compete in the games your hand
Merida:	I supposed a princess just does what she's told?
Queen Elinor:	A princess does not raise her voice. Merida this is what you've been preparing for your whole life.
Merida:	No, it's what you've been preparing me for my whole life. I won't go through with it. You can't make me.

Dialogue 4.3
(00.12.23 –00.12.41)

Merida raises her voice and it looks inappropriate for her mother's perception. A princess is actually not allowed to shout angrily. However Merida does not take too much attention of it and leaves the place quickly after that. The second scene is depicted Merida makes the suitor feeling ashamed in archery game. Before the day of archery game, Queen Elinor announces that the game is actually only for the firstborn of each of the great leaders and thus to compete for the hand of the Princess of Dun Broch.

Merida gets an idea to also compete on her own hand. It is because she thinks that she is also the firstborn.

In archery game, she prefers to take an action and shoot with her hand rather than to be calm and wait for the winner. On that time Merida wants to show to her mother that she disagrees about an arranged marriage. She totally ignores it and shoots her arrow to those three targets. Merida is a stubborn lady which will fight to the end until she gets what she wants. She respects herself enough to have what she thinks right. Merida is a princess who does not easily give up when other oppose her opinion and action. Merida can be a model of a strong woman who opposes the concept of gender roles in that time.

Merida: I am Merida! First born descendant of clan Dunbroch, and I'll be shootin' for my own hand!

Dialogue 4.4
(00.26.05 – 00.26.13)



Figure 4.16
00.26.04



Figure 4.17
00.26.43



Figure 4.18
00.27.15

Figure 4.16 – 4.18: Merida shows her ignorance towards an arranged marriage.

Merida lives in homogenous area of medieval time. She lives in a time when woman was not allowed to have several actions and break tradition. She has different

way of thinking from society. She thinks women free to do anything. The third scene is depicted when Merida speak up in of other clans. She knows that everybody has the rights to choose their own partner of life.

Fifth, Third Wave feminists encourage women to comfort themselves and to choose the best way for exploring sexual options. In medieval times it was common to have an arranged marriage by their parents especially for a noble family. Parent had responsibility to prepare their daughter to be a good wife so they could grow to be a lady. There was a story about three daughters of the King of Denmark who loses the nobleman because of their lack of manners. The third one was finally chosen by the King of England because she has a good manner. In this case, Queen Elinor indirectly teaches Merida through several etiquettes that a princess has had.

Queen Elinor and King Fergus get married through an arranged marriage. So, Queen Elinor as mother forces Merida to accept and respect the tradition. She thinks it is the best way for Merida's life. She teaches Merida to be a good and obedient woman or wife. However, Merida sees it as a restraint. According to Henry (2004, p.90) third Wave feminists see their sexual freedom as fundamental rights. Merida shows a bravery side. She sees that everybody has rights to choose their partner of life or to choose their sexual partner. She thinks that it is an important right for them to live. During the fight of each clan, Merida goes to the center and tries to catch their attention. She tries to make them believe that everybody can choose their partner.



Figure 4.19
01.04.15



Figure 4.20
01.04.41



Figure 4.21

01.04.53



Figure 4.22

01.05.49

Picture 4.19 – 4.22: Merida speaks up in front of other clans

She explains that this is not because she wants to oppose the rule, but she just emphasizes that everybody has their right to choose their partner. She wants to make it clear that princes from each clan s are allowed to make their decision about their partner of life or to choose and do anything they want. Although she is a princess, she has a bravery side. Her bravery side makes them believe and agree with her. Merida also shows her side. When she wants her freedom it means that she has a different choice from her mother's. She takes a risk. Whatever will happen, Merida believes in her choice and she also takes responsibility about what she had done. Merida at the end realizes that all of the chaos in her kingdom is all about her choice.

Merida understands herself enough. By choosing her own identity, she knows what she has. She starts to show that she is a survivor by using her personal empowerment and action. She proves that what she wants is not wrong. It is just because she is not an ordinary woman on that time. It does not matter to speak up and confront with the society. She shows feminist spirit that it is okay to be different.

4.2 Feminist versus Medieval Woman

The conflict in *Brave* happens because there is a different perception between Merida and her mother. Merida behaves like a modern woman (The Feminist) such as, choosing her partner of life while her mother acts like a traditionalist (Medieval Woman) which still holds the tradition. This movie sets in medieval Europe time. In medieval time the society lived in religious life. They believed in Jesus Christ because

of that they thought the one who took responsible and the one who took a decision is a man. Woman was depicted in lower position than man. We can see their differences from manners and the way of thinking.

4.2.1 The Way of Thinking

The Way of Thinking	
Medieval Woman (Queen Elinor)	Third Wave Feminist (Princess Merida)
Conservative way of thinking	Modern way of thinking

Table 4.1

In this movie, Queen Elinor has a strict authority. Queen Elinor tends to be a conservative way of thinking. She is a medieval woman. It can be seen when she criticizes everything about what Merida did. First, a princess is not allowed to use a weapon (an arrow). For example, Queen Elinor disagrees when King Fergus gives Merida a bow as a birthday gift and when Merida puts her weapon on the table in dining hall. Those scenes are shown on the figure below.



Figure 4.23
00.02.04

Figure 4.23: King Fergus gives a bow to Merida

Queen Elinor : A bow, Fergus? She's a lady!
Dialogue 4.5
(00.02.30)



Figure 4.24

00.10.07

Figure 4.24: Merida places her bow on the table

Queen Elinor : Merida, a princess does not place her weapon on the table.

Merida : Mom... It's just my bow.

Queen Elinor : A princess should not have weapon in my opinion.

King Fergus : Let her be. Princess or not, learning to fight is essential.

Dialogue 4.6

(00.10.07 – 00.10.21)

From the examples above, it indicates that there is a differentiation between man and woman. Queen Elinor has an opinion that it is inappropriate for a woman using a weapon. She likes Merida to just stay at kingdom, do a household, and be like a lady. She does not like Merida's hobbies. She wants Merida to be just like her. However, King Fergus permits Merida to use a weapon because it is essential for her to protect herself.

Second, Merida should accept an arranged marriage. An arranged marriage is usual things that happen in medieval time. As well as Queen Elinor did to Merida. She thinks that it is not a big deal for Merida to marry. The dialogue is shown when Merida refuses an arranged marriage.

Queen Elinor : It is named long forgotten, ruled by a wise and fair king who was much beloved. And when he grew old he divided the Kingdom among his four sons. That they should be the pillars on which their piece of land rested. But the oldest prince wanted to rule the land for himself, he followed his own path and the kingdom fell, from war and chaos and ruin.

Merida : That's a nice story.

Queen Elinor : It's not just a story Merida. Legends are lesson, they ring with the truths!

Merida : Ach mom...

Queen Elinor : I would advise you to make your peace with this. The clans are coming to present their suitor.

Merida : It's not fair.

Queen Elinor : Merida, its marriage. It's not the end of the world.

Dialogue 4.7

(00.13.02 – 00.13.55)

From the statement above it also shows that Queen Elinor thinks Merida still an immature woman because Merida does not know what she did. Queen Elinor believes that people have to follow the path that is arranged for them, because if they try to deny it, something bad will happen to them. She always teaches Merida to respect the past history because she has to learn it for our next life.



Figure 4.25
00.06.14



Figure 4.26
00.06.20

Figure 4.25 – 4.26: Queen Elinor teaches Merida

Third a princess should speak, act, and dress like a noble woman which connects with a princess image. A princess image influences her reputation in public. Those things are about the way she should speak in public, the way she acts or the movement when she walks and the way she dresses. She has to dress properly as a woman from high class family. For further explanation of those three things, the writer will show it in next part.

All of those things show that Queen Elinor is strict and expects nothing less but perfection from Merida. However, in fact Merida has a modern way of thinking. Merida has several hobbies and likes to spend her time alone outside the castle. Her character is brave, stubborn, and rebellious. We can see her bravery side when she takes a risk of opposing her mother's rules. For whatever

bad things happen, she takes responsible for it and tries to solve it. Her persistence is shown when she talks to Angus. It indicates that she feels so frustrated about an arranged marriage. She thinks that nobody will understand her way of thinking and also her feeling.

Merida : Call of the gathering! Would that kill them? You're the queen. You can just tell the lords. The princess is not ready for this. In fact, she might not be ever ready for this! So that's that!

Dialogue 4.8
(00.15.09 – 00.15.19)

Merida wants her freedom. She likes modern woman who can choose her own life. Merida thinks that her mother has too much expectation from her. Sometimes when she tries to do something which against the tradition, it makes her seems like the one who disrespect it. Medieval women interpret it as disrespectful. But the neutral people who do not take somebody side, these things it's just ok. Briefly, their way of thinking raises the conflict between mother and daughter.

4.2.2 The Way of Speaking

The Way of Speaking	
Medieval Woman (Queen Elinor)	Feminist (Princess Merida)
Soft and elegant	Outspoken, straightforward and blunt-talking

Table 4.2

Elinor is a typical of high class woman in Medieval Time. High class woman in Medieval was educated to be a woman who has manner (Barnhouse, 2006). Women have to weigh their words before speaking. On that time, there were story about the three daughters of King Denmark which will marry King of England (Barnhouse, 2006, p.80). Second daughter was a talkative person

and sometimes she did not know what she was talking about. Being talkative was not good for a woman in the past.

They have to speak softly and elegantly as an educated woman. Queen Elinor teaches Merida to speak like the mother does. These qualities of speaking that she wants will be explained below. The first is that “A princess is not allowed chortling”. Queen Elinor has an opinion that a princess is not allowed to laugh so hard. This scene is looked when three of them (Merida, King Fergus, and Queen Elinor) are outdoor for sparing time. Merida laughs so hard because she looks her father’s silliness.

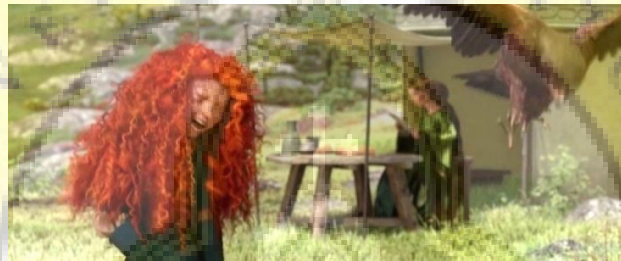


Figure 4.27
00.06.28

Figure 4.27: Merida chortles

The second is that “A princess is not allowed to raise her voice”. The scene is shown when Queen Elinor tells Merida that the suitors will come to her engagement. Merida is outspoken. She will speak up what she feels without worrying about offending her talking partner. The dialogue below shows that she feels so unfair for the fact that she supposes to marry one of the suitors. Suddenly, she raises her voice which is considered inappropriate. After that, she leaves the place because she is mad at her mother.



Figure 4.28
00.12.12



Figure 4.29
00.12.23



Figure 4.30
00.12.28

Figure 4.31
00.12.42

Figure 4.28 – 4.31: Merida protests an arranged marriage

Merida : I suppose a princess just does what she's told?
 Queen Elinor : A princess does not raise her voice. Merida this is what you've been preparing for your whole life.
 Merida : No, it's what you've been preparing me for my whole life. I won't go through with it. You can't force me!

Dialogue 4.9
 (00.12.28 – 00.12.42)

The third is that “A princess should have a standard when she speaks”. Queen Elinor teaches Merida to speak elegantly with the right pronunciation. She takes care of it. This scene happens when Merida is not seriously follow her mother's course. She wants Merida to know how to pronounce in a good way and gives the right intonation from every word she says. It is because Merida is a princess who later will be a queen. She will give a speech in front of many people.



Figure 4.32
00.05.58

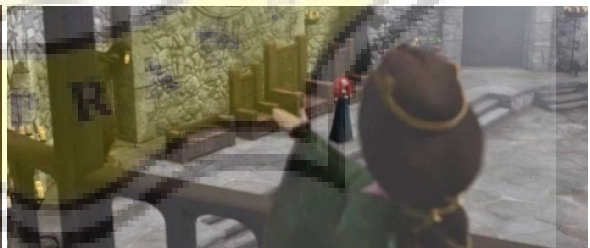


Figure 4.33
00.06.00



Figure 4.34

00.06.09

Figure 4.32 – 4.34: Queen Elinor teaches Merida how to speak properly

Queen Elinor : Enunciate, you must be understood from anywhere in the room
or it's all for naught....
Merida : This is all for naught (Merida mutters)
Queen Elinor : I heard that.
Merida (*sigh*)

Dialogue 4.10

(00.06.04 – 00.06.10)

The fourth is that “A princess is not mutter”. The dialogue above indicates Merida's tiredness of her mother's course. Merida feels uncomfortable and mumbles. Queen Elinor hears what Merida says and makes Merida repeats it from the beginning.

The fifth is that “A princess is not allowed speaking harshly”. This scene is shown when Queen Elinor drags Merida in tapestry room after Merida's improper action in archery game. As the writer said before in the first sub chapter, Merida and her mother have argument. The argument is about Merida's improper action. Her improper action happens when Merida shoots the arrows and makes the suitors ashamed. It is an improper action that a princess is not allowed to do. A princess is not allowed to compete for her own hand in a games. The problem become bigger after Merida slashes the tapestry. Merida cannot control her emotion. So, she expresses it through the harsh word.

Queen Elinor : It'll be fire and sword if it's not set right.
Merida : Just listen!
Queen Elinor : I am the Queen! You listen to me!
Merida : This is so unfair!
Queen Elinor : Unfair?
Merida : You're never there for me. This whole marriage is what you want. Do you ever bother to ask what I want? No. You walk around telling me what to do, what not to do, trying to make me be like you. Well, I'm not going to be like you.
Queen Elinor : You're acting like a child.
Merida : And you're a beast! That's what you are! (With sarcastic tone)

Dialogue 4.11

(00.27.34 – 00.28.05)

Those five things are inappropriate for princess to do. A princess has to show her education through the way she speaks. A princess must be perfect when she speaks towards other people. Queen Elinor always gives a lesson about the way of speaking to Merida. She gives it every day. She always wants her daughter to be like her (as a mature woman).

No matter how she hates to do her mother's course about the way of speaking, Merida always follows her mother lesson. However it does not mean that she will change her personality. She is naturally outspoken when it comes to an idea. She speaks angrily, aggressively and sometimes bluntly when she feels really mad. She will chortle when she sees something funny. It is so different from Queen Elinor's way of speaking. Merida does not think too much about what she already said.

4.2.3 The Way of Acting

The Way of Acting	
Medieval Woman (Queen Elinor)	Third Wave Feminist (Princess Merida)
Tend to follow the tradition/rule	Feel free to do anything

Table 4.3

In this movie, Merida has to follow traditions that exist from the past. Queen Elinor demands her to marry one prince from other clans. In Medieval Time, a high class woman or a princess had to get married with one of royal guy who had willingness to marry her (Barnhouse, 2006). Obedience is an essential thing that woman should have. Women should be calm, agreeable, and passive (Barnhouse, 2006, p.80).

Queen Elinor is obedient. She strictly wants everything in her Kingdom runs as similarly as the rules on the past. She strongly sticks on the inherited tradition that woman and man are totally different. She wants Merida to be like a common woman and to be a proper princess on that time. However Merida's behavior contradict with her mother. The examples can be seen when Merida walks in front of many people, when Merida eats and shoves a big chicken into her mouth, and when Merida does her hobby.

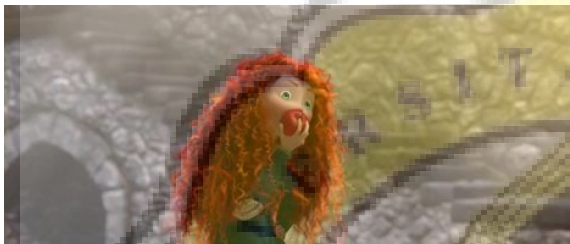


Figure 4.35
00.05.33



Figure 4.36
00.05.35

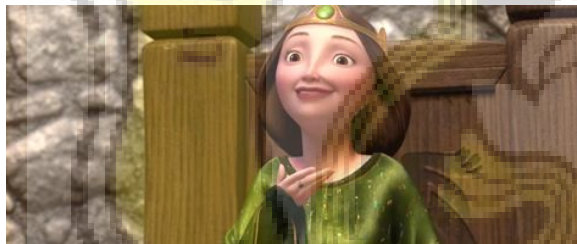


Figure 4.37
00.05.37

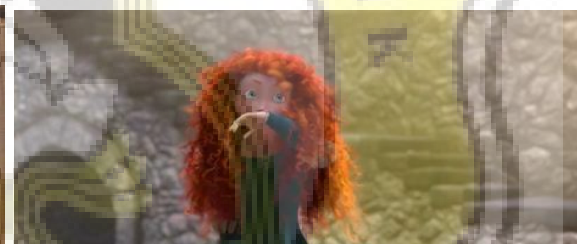


Figure 4.38
00.05.40



Figure 4.39
00.05.41

Figure 4.35 – 4.39: Queen Elinor teaches Merida how to behave.

At the scene above, when Merida grows up, she shows improper attitude. She bites an apple when the door opens. It seems improper attitude because in Medieval tradition usually they should sit down when they eat. So, when Merida

eat the apple while standing up everybody look at her. At that time Queen Elinor also looks disappointed and gives a clue to Merida to show herself properly. Merida suddenly smiles, throws out the apples and wipes her mouth with her sleeve. She shows improper attitude of a princess. Princess actually wipes her mouth with handkerchief. It is better than use her sleeve. Merida is a princess. She is the example of citizens. She has duties, responsibilities and expectation. She also thinks her whole life is planned by her mother. She has to act properly just like what her mother says.

Queen Elinor: Doesn't stuff her gob!
 Dialogue 4.12
 (00.06.34)

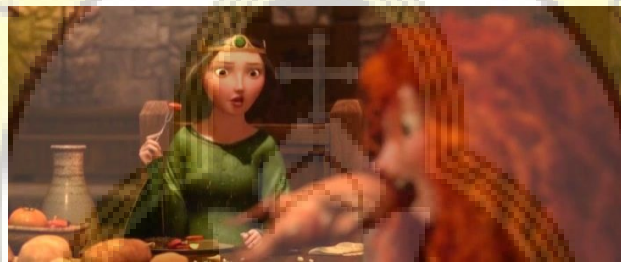


Figure 4.40
 00.06.34

Figure 4.40: Merida does not eat properly

A princess has to eat properly. She has to use utensils. With those utensils (such as, fork and knife) she has to cut her food into small portions. She is not allowed to open her mouth widely. Queen Elinor has already taught Merida an eating etiquette but Merida ignore all of it.

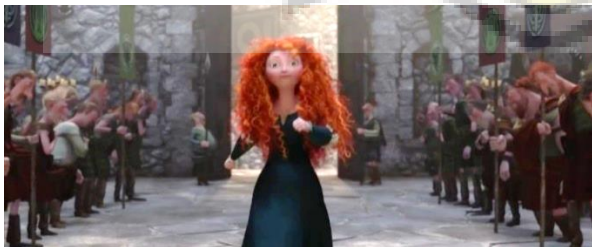


Figure 4.41
 00.05.46

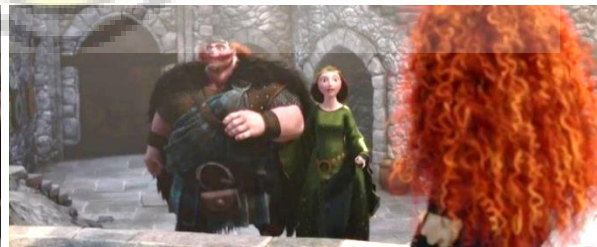


Figure 4.42
 00.06.41

Figure 4.41 – 4.42: Merida has to know how to walk properly

Merida shows that she is not follow traditional rule attached to women. She is not aware of anything. She walks like a man which represents inelegant woman. She swings her hand when she walks. It is totally different from the way her mother walks. Her mother teaches that she has to walk elegantly, to be compassionate, patient, and cautious. Merida has to be calm and agreeable princess. Instead, she likes to spend her time outside the castle. She rides a horse and goes to forest. The scenes below show that Merida climbs the Crone's Tooth and drinks water from the Fire Falls. It is a waterfall nearby which according to the story just an old King who drink the water in that waterfall.

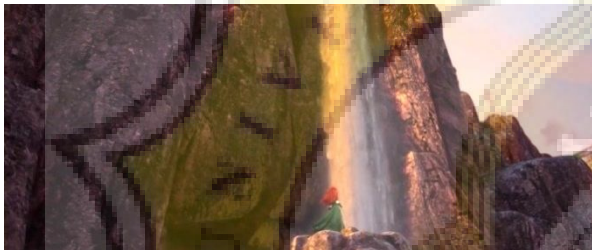


Figure 4.43
00.08.35



Figure 4.44
00.08.41

Figure 4.43 – 4.44: Merida climbs a Crone's Tooth and drinks from the Fire Falls

Merida is a typically of warrior woman. She resembles her father. Her father teaches her to have several skills. She has skill in sword fighting, forest knowledge and archery. Those kinds of things are typically an ability that a man has to have. Merida shows her sword fighting in the end of the story when King Fergus tries to kill her mother. It is because at that time King Fergus does not want to listen to Merida and still wants to kill the bear. Merida fights her father. She tries to save her mother. King Fergus shocks of Merida's action and also the triplet's transformation.



Figure 4.45
01.17.15



Figure 4.46
01.17.24



Figure 4.47
01.17.25

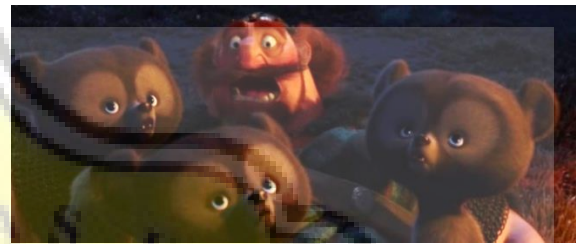


Figure 4.48
01.17.35

Figure 4.45 – 4.48: Merida's action uses her skill

4.2.4 The Way of Dressing / Appearance

The Way of Dressing / Appearance	
Medieval Woman (Queen Elinor)	Third Wave Feminist (Princess Merida)
Feminine style of dress	Free style of dress
Long, straight and tidy hair	Long, curly, and messy hair

Table 4.4

Queen Elinor and Merida also look different by their appearance. Women in modern era or the feminist tend to have their own style of dress. Women are free to choose their clothes or it can be called free-style dress. Meanwhile medieval women tend to wear a dress which indicates them to be intelligent, elegant, educated, and knowledgeable.



Figure 4.49



Figure 4.50

Figure 4.49 – 4.50: Queen Elinor and Princess Merida outfit

Elinor is a queen who has a high social status. She has to dress like the queen. She also has to show a proper manner including the way of dressing. She has to give a good image towards the society. Another reason is because she thinks that it is the tradition from a long time ago, which is a woman has to wear a proper dress.

Queen Elinor's appearance in the movie is really indicated a noblewoman. She really takes care of her appearance. She is beautiful and slender. She is taller than Merida. She has fair skin, long brown hair, braid hair and brown eyes. She usually uses an emerald green dress, green sash with gold chains, and always fastens her long hair with gold ribbons. The scene below shows Queen Elinor in her first time until her final appearance.

Figure 4.51
(00.02.14)

Figure 4.51: First time she uses a purple dress, a tied hair, and crown



Figure 4.52
(00.22.33)

Figure 4.52: She usually uses an emerald green dress



Figure 4.53
(01.24.20)

Figure 4.53: In her final appearance, she uses a navy blue dress

Wearing a purple, green, and blue dress implies that someone belongs to a high class person (Harmon & Holman, 1999). Queen Elinor wears a long emerald green dress. Emerald is a sacred gemstone of the goddess Venus and it is the symbol of hope (Emily Gems, nd). Meanwhile green is a symbol of wealth, balance, harmony, and vigor. It also indicates what kind of person Queen Elinor is according to her dress. So, it can be said that Queen Elinor usual dress is a symbol of a precious high class woman who has vigor and authority to take care of her kingdom and convince that her kingdom always safe from dangerous.

In medieval time, Noble women also added and decorated their dress with accessories, such as gems, ribbons, braids, embroidered hems, lace, and pearls (Steele, 2005, p.31). In this case, Queen Elinor always uses a gold jewelry such as crown, ribbons, and chains. Gold is a symbol of wealth, majesty, status and power. In the past, someone who wore gold was usually identified as a person belonging

to aristocracy or high class. In this case, Queen Elinor also wants to articulate that she is the queen with authority and power. Medieval women or traditionalist tended to treat their beauty and elegance sides as priority. For them, for the sake of having good impression, they have to take care of their appearance first.

Meanwhile, modern women or the feminist tend to prioritize their comfort. It is because they do not want to comply with several rules in wearing a dress. They choose the best way to enjoy themselves. In this case Merida's appearance in the movie is different from her mother's. She is a slender girl. She has pale/white skin, round face, freckles face, rosy cheeks, pink lips, long curly red hair, and blue eyes. Merida appears in several kinds of dress. She usually dresses simple dresses without jewelry. It can be seen from her first appearance. Young Merida wears a long dark brown dress, hose and a couple of brown Scottish shoes.



Figure 4.54
(00.01.58)



Figure 4.55
(00.03.51)

Figure 4.54 – 4.55: Young Merida first appearances

The second appearance depicts Merida wears a very simple dress with a dark blue color. On her sleeves, she adds a little bit style to make her more comfortable on archery. She usually dresses like this for horse riding and archery in the forest. In this outfit she uses boots. The boots make Merida easy to walk because she does many outdoor activities. Merida brings a set of arrow and bow, and also uses a bracer in her hand.



Figure 4.56
(00.06.11)



Figure 4.57
(00.07.20)



Figure 4.58
(00.07.43)

Figure 4.56 – 4.58: Merida's usual dress

The third appearance shows Merida dresses in a medieval silk gown. Merida wears long blue gown, tight sleeves, and a floor-length. There are gold trimmings and beadings, gold belt buckle, Scottish ghillies also wimple on this outfit. Wimple is a woman headwear. It is like a hat covering her head around chin and neck. Woman at that time usually covers her head with wimple because it was impolite to show her hair towards the suitors. She also puts a gold necklace and crown on this outfit. Merida does not like a dress that really fit to her body because it makes Merida feels uncomfortable to move.



Figure 4.59
(00.16.50)



Figure 4.60
(00.17.58)



Figure 4.61
(00.24.20)

Figure 4.59 – 4.61: Merida in medieval silk gown

Merida wears this outfit in archery games. There is a moment when Merida shows herself as the firstborn of the clan Dun Broch. On that time, she walks on the field and start to shoot. It is because she feels difficult to move her body and arm, she stretches her gown until the corset is noticeable. She does not care too much if a lot of people pay much attention to her. She starts to shoot and shows her identity. Her mother feels so angry because it is impolite for medieval women to show her corset.



Figure 4.62
(00.26.20)



Figure 4.63
(00.26.25)

Figure 4.62 – 4.63: Merida stretches her medieval silk dress

The last appearance, Merida wears a blue dress when riding a horse with her mother. In this dress, there are some motifs at the edge of her dress. This outfit is like her usual dress but the color is darker. She puts on a couple of boots to make her easy to move. She also does not wear any accessories.

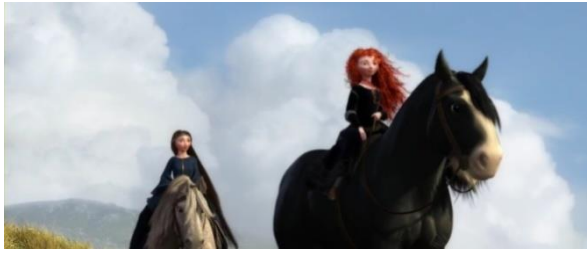


Figure 4.64
(01.24.17)



Figure 4.65
(01.24.18)

Figure 4.64 – 4.65: Merida's final appearances

We can see that their purpose in wearing a dress is different. Queen Elinor is a woman who believes that outward-looking in wearing a dress is essential for woman whereas Merida thinks that their comfort is important. Queen Elinor concern of others people perception. So, she dresses very well to show that she is a noble woman. On the other hand, Merida disobey the rule and dresses herself freely. Another reason is their different age. Queen Elinor is old who has many experience rather than Merida. She also the Queen who has much responsibilities towards the Kingdom. However Merida is young and free. She is still looking for her true self. She thinks it is not a problem to dress herself different from other women.

CHAPTER V

CONCLUSION

In *Brave*, Princess Merida is young and free. She can be seen as an icon of third Wave feminist, as she has a feminist spirit in which she will fight to the end to control her own life. Merida lives in medieval time when the majority of women in the era tended to be obedient, calm, passive, and agreeable. In the movie she has to solve several problems. For example, Merida struggles to get her own identity as an unfeminine princess and to be different from other women. The writer finds that Merida is able to create her own identity by means of doing her unordinary female activities of medieval women such as climbing rock, horse riding, archery, and sword fighting.

In addition to creating her own identity, Merida also proves that she is a survivor not a victim. She chooses to be an independent woman who is responsible for what she does. She proves that she can solve problems. Merida shows her feminist spirit by never giving up in reaching what she wants. She also understands “personal empowerment”. She knows that everybody has their own ability. She wants to change societal perspective of being a woman, especially to her mother. Without considering others’ people perception, she convinces her mother that what she does is not wrong.

Merida, as third Wave feminist representative, speaks up and expresses her idea in front of public. For example, Merida speaks up in front of other clans that everybody has a freedom to choose their own partner of life. Freedom is one of the important things for modern women. Modern women have already had rights for their life. They are free to speak and to act, and they are independent. Merida represents characteristics of third Wave feminist: having her own identity, becoming a survivor not a victim, using her personal empowerment, speaking up for an unfairness without worrying about the norms and freely choosing her own partner of life.

The writer also finds that the conflict between Merida and her mother represent the conflict between the modernist (third Wave feminist) and the traditionalist (medieval woman) in terms of the way of thinking, speaking, acting, and dressing. Merida and her mother are different. For example, Queen Elinor tends to be conservative in her way of thinking whereas Merida tends to be a modernist in her way of thinking. Their different way of thinking also influence other terms. In the way of speaking, Queen Elinor speaks softly and elegantly. On the other hand Merida speaks outspokenly, straightforwardly and bluntly-talking. In the way of acting, Queen Elinor follows the tradition/rule while Merida feels free to do anything she wants. Lastly, in the way of dressing Queen Elinor chooses a feminine style of dress, but Merida chooses free style of dress or chooses a dress which makes her able to do her activity easily.

In conclusion, Merida shows her feminist spirit through the hard time of her life. Merida's characteristics suit third Wave feminist characteristics which shows how women have to struggle to get what they want and will never give up before they reaches the goal.

BIBLIOGRAPHY

- Barnhouse, R. (2006). *The Book of the Knight of the Tower*. New York: Palgrave Macmillan.
- Brenda Chapman, M. A. (Director). (2012). *Brave* [Motion Picture].
- Cambridge Advanced Learner's Dictionary*. (2008). Cambridge: Cambridge University Press
- Cheung, T.-y. (2005). Reading Beyond "Happily Ever After": refiguring the Disney Narrative of Femininity . 2.
- Coleman, J. (2009). An Introduction to Feminisms in a Postfeminist Age. *Women's Studies Journal* , 6.
- Creswell, J.W. (2002). *Research Design Qualitative, Quantitative, and mixed methods approaches Second Edition*. London: Sage Publication
- Dicker, R. (1999). *A History of US Feminism*. U.S.A: Yale University Press.
- Earenfight, T. (2010). *Women and Wealth in Late Medieval Europe*. USA: Palgrave Macmillan.
- Ellington, E. S. (2009). Is Disney Surfing the Third Wave? A Study of the Depiction of Womanhood in Disney's Female Protagonists. *Disney Surfing Wave*, 11.
- Freedman, E. (2004). *Feminism and the Future of Women*. Stanford: Stanford University Press.
- Henry, A. (2004). *Not My Mother's Sister*. USA: Indiana University Press.
- Harmon, W., & Holman, C. H., (1999). *A Handbook to Literature* 8 ed.
- Hospers, J. (n.d.). *The Meaning of Freedom*.
- May, B. (2011). *Beyond the Prince: Race and Gender Role Portrayal in Disney Princess Films*. 2

- Mann, S. A., & Huffman, D. J. (2005). *The Decentring of Second Wave Feminism and the Rise of the Third Wave*. Science & Society, 56-91.
- McRobbie, A. (2009). *The Aftermath of Feminism: Gender, Culture and Social Change*. Los Angeles: SAGE Press
- Plested, M. (2001). Tradition and Traditionalism.
- Pribadi, M. A. (2011). *The Strength of Women Friendship Bond in Debbie Macomber's Thursday at Eight*. Semarang.
- Robbins, M. J. (2014). The Most Powerful Mouse in the World: The Globalization of the Disney Brand.
- Schaus, M. (2006). *Women and Gender in Medieval Europe: an Encyclopedia*. USA: Routledge.
- Steele, P. (2005). *A History of Fashion and Costume Volume 2: The Medieval World*. New York: Bailey Publishing Associates Ltd.
- Stover, C. (2013). Damsel and Heroines: The Conundrum of the Post-Feminist Disney. *A Journal of Transdisciplinary Writing and Research from Claremont Graduate University: Vol. 2: Iss. 1, Article 29*.
- Tong, R. (2009). *Feminist Thought: A More Comprehensive Introduction 3rd Edition*. USA: Westview Press.
- Walker, R. (1995). *To Be Real: Telling the Truth and Changing the Face of Feminism*. New York: U.S.A: Harper Collins.
- Walters, M. (2005). *Feminism: A Very Short Introduction*. Oxford: Oxford University Press.
- Zabel, D. (2005). Writings of Third Wave. *The Alert Collector*. 188

WEBSITE

Alea, T.G. (1984). The viewer's dialectic. *Jump Cut*, 29, 18-21. Retrieved August 31, 2014, from <http://www.ejumpcut.org/archive/onlinessays/JC29folder/VierwersDialec1b.html>

Anachronism. (n.d). Retrieved July 16, 2015, from Merriam-Webster: <http://www.merriam-webster.com/dictionary/anachronism>

Chengting, M. (2010, November 30). Just Look at It: The Cultural Logic of Contemporary Action Heroine Cinema. Retrieved December 7, 2013, from Gnovis: <http://gnovisjournal.org/2010/11/30/just-look-it/>

Gemstone, Emerald. (nd). Retrieved February 14, 2015, from Emily Gems: <https://crystal-cure.com/emerald.html>

Tradition.(n.d.). Retrieved September 30, 2014, from Merriam-Webster: <http://www.merriam-webster.com/dictionary/tradition>

Kalb, James. (2002). What is traditionalism?. Retrieved July 16, 2015, from <http://antitechnocrat.net:8000/node/140>